

## The Engine For Asia's Recovery Sputters

Japan Nears Recession;  
Analysts Say Fall in Yen  
Could Make Crisis Worse

By Sandra Sugawara  
Washington Post Service

TOKYO — Any hope that Japan could be the engine of growth to revive other struggling Asian economies has largely been abandoned, giving way to the fear that Japan's economy could spiral downward so quickly that it could plunge Asia into another economic tailspin, according to many economists.

Japan's economy swerved closer toward recession by contracting 0.2 percent in the October-December quarter, largely because of a sharp decline in personal consumption, the government reported Friday.

Combined with an expected gain of only 0.2 percent in the January-March period, the economy will very likely turn in its worst performance in almost a quarter-century to the year ending March 31, economists said. The figures led even Tokyo to admit that its minimal growth target of 0.1 percent for the year might be too optimistic.

The economy was brought down by a series of tax increases and bankruptcies that prompted consumers to save more and spend less. And with exports to Asia slumping, companies are cutting capital spending, leading to declines in output, jobs and wages. Few companies anticipate a rapid turnaround.

Economists worry that Japan is about to get caught up in a vicious cycle where lower demand for products causes prices to fall, which causes profits to be squeezed, hurting wages and jobs, which in turn causes even lower demand.

They warn that Japan, the world's second-largest economy, is about to enter the worst deflationary period in decades unless the Japanese government takes urgent actions, which it so far has refused to do.

Other recently released figures indicate that the problem is likely to get worse:

- Wholesale prices fell 1.0 percent in February compared with a year earlier.
- Corporate profits fell 9 percent in the last three months of 1997, compared to the same period in 1996, the first such drop since 1994.

- Numerous companies recently lowered their profit projections for the fiscal year ending March 31. Sega Enterprises Ltd. said Friday it would post a loss for the first time since it was publicly listed 10 years ago. (Page 13)

- Household savings surged by 10.5 percent last year, indicating a reluctance to spend that inevitably will hit prices.
- Per capita cash income fell 1.1 percent in January compared with a year earlier.

"Deflation is downward momentum in prices, profit and wages," said Russell Jones, a Tokyo-based economist with Lehman Brothers. "This is de-

See JAPAN, Page 5



The South Korean novelist Hwang Seouk Young, 56, celebrating his release Friday after seven years in jail.

## New Cancer Cases on Decline in U.S.

Reversal, First Since 1930s, Coincides With a Drop in Deaths

By Sheryl Gay Stolberg  
New York Times Service

WASHINGTON — For the first time since the 1930s, the number of new cancer cases in the United States is declining, federal officials said to announce a sharp reversal in the incidence of diseases that kill more than 1.5 million Americans each year.

Deaths from cancer are also dropping, continuing a trend that was first reported in November 1996. Together, the two developments offer experts new hope that 27 years after President Richard Nixon declared "war on cancer," the nation may have reached a turning point.

"The burden of fear the public has been feeling should begin to lift," said Dr. James Marks of the Centers for Disease Control and Prevention as he made public a national report card on cancer at a news conference here. "Cancer is conquerable and progress is being made."

Experts attribute the decline in new cancer cases to changes in behavior, most notably a drop in smoking, and the decline in deaths to increased screening and better therapies. But the positive trends are not benefiting all Americans; minorities and women remain particularly at risk.

The study did not look at countries in Europe or Asia. But according to the International Agency for Research on Cancer, based in Lyon, estimates of

cancer incidence show that the number of people afflicted in France, Germany and Italy declined from 1985 to 1990.

[These estimates, based on computer models and not national statistics, showed increases in the incidence of cancer in Japan, Canada and Britain for the same period. Nationwide statistics on the incidence of cancer are gathered only in the United States, Canada and the Nordic countries, an agency official said.]

From 1990 to 1995, the U.S. study found, cancer rates for American men and women of every race dropped, with one notable exception: black men. They

See CANCER, Page 5

## THE LATEST NEWS FROM OUTER SPACE

### Is the Sky Falling? Scientists Get Testy

Although astrologers now seem to agree that a mile-wide asteroid will miss the Earth when it sails into our vicinity in 2028 — and mankind will not be going the way of the dinosaurs — scientists are nonetheless quite cross with one another.

Brian Marsden, one of the leading U.S. experts on asteroids, now says that asteroid 1997 XF11 will not pass as close as the 30,000 miles he earlier predicted, but that the probability of its hitting the Earth "is not zero."

But other scientists derided that view, saying the likelihood "is effectively zero."

### Galaxy Sighted On Rim of Universe

Astronomers using the largest optical and infrared telescopes in the world, atop a dormant volcano in Hawaii, have detected the most distant known object to exist, a young galaxy that existed when the universe was only 6 percent of its present age.

The discovery stretched the reach of human perception 90 million light-years farther than before, to the period less than a billion years after time and space began in the Big Bang, scientists said. It offered encouragement that an emerging generation of telescopes would be able to unveil the primeval galaxies of that epoch.

### U.S. Plans a Show Starring the Earth

Vice President Al Gore announced a U.S. plan on Friday to make a live video image of the full, sunlit Earth — spinning on its axis against the blackness of space — continuously available to the world, via television and the Internet.

The "all-Earth, all-the-time" images would be transmitted from a spacecraft stationed between Earth and the sun, and would resemble the historic portrait of the fragile and isolated blue planet snapped by the Apollo 17 astronauts — the last seen on the moon — on Dec. 7, 1972, a picture that has become an icon.

But you won't have to go far. Turn to Page 3.

## Suharto's New Cabinet: No Dream Team to IMF

By Seth Mydans  
New York Times Service

JAKARTA — The shape of Indonesia's new cabinet is likely to set back hopes for vigorous implementation of reforms demanded by international lenders, as loyalty to President Suharto appears to predominate over fealty to mainstream economics.

The names of the leading candidates, printed in newspapers here Friday, included longtime supporters and friends and suggested that the new finance minister would be less friendly to the International Monetary Fund than the man he was to replace.

The naming of the cabinet was the first test of Mr. Suharto's intentions as he enters new discussions with the Fund over the austerity measures it is demanding in return for continued disbursement of its \$40 billion rescue package.

It coincided with the arrival here this weekend of a team of IMF officials, of

Prime Minister Ryutaro Hashimoto of Japan and of the latest in a stream of American emissaries, David Lipton, a senior U.S. Treasury Department official. All are expected to urge Mr. Suharto to proceed with the economic liberalization to which he agreed in January.

Mr. Suharto, 76, was inaugurated Wednesday for a seventh five-year term amid assertions of nationalist solidarity in the face of what Indonesian officials now characterize as interference by the IMF and foreign governments.

The official stance was expressed by the military commander-in-chief, General Wiranto, who said Thursday: "Reforms — political, legal and economic — should be constitutional, gradual and not done in a radical way."

A leading Indonesian economist, Rizal Ramli, has characterized the Fund as "an amputating doctor, not a healing doctor," whose medicine is sometimes so strong that it can kill the patient.

Mr. Suharto has made it clear that he hopes to continue to receive IMF funding but that urgent additional steps must be taken to strengthen the value of the Indonesian currency, the rupiah, which has sunk to less than 30 percent of its value six months ago.

"We're not asking for much," the president told supporters Thursday. "We just want to have a stable rupiah so that people's living standards do not fall further."

In what one foreign banker described as an attempt to have his cake and eat it, Mr. Suharto appears to hope to persuade the IMF to let him raise the value of the currency by artificially pegging it to the

Newstand Prices

Andorra	10.00 FF	Lebanon	11.3000
Armenia	12.50 FF	Moldova	16.00
Austria	1.8000 CFA	Costa	10.00 CR
Bahrain	25.50 FF	Reunion	12.50 FF
Belgium	10.00 FF	Saudi Arabia	10.00 SR
Bolivia	1.100 CFA	Senegal	1.100 CFA
Brazil	2.8000 Lira	Spain	225 Ptas
Bulgaria	1.250 CFA	Tunisia	1.250 Din
Canada	1.250 JD	U.A.E.	10.00 Dh
Chad	700 FF	U.S. M.L. (Eur.)	\$1.20



PROTEST IN KOSOVO — Part of a huge crowd of ethnic Albanians demonstrating Friday in Pristina for an independent state. Page 2.

## Jones's Lawyers Throw Their Big Guns at Clinton

Compiled by Our Staff From Dispatches

LITTLE ROCK, Arkansas — Lawyers for Paula Jones released papers Friday accusing President Bill Clinton and his aides of engaging in a "vast enterprise to suppress evidence" and arguing that her sexual harassment suit against the president should go to trial.

In a 100-page brief and 600 pages of accompanying documentation, including portions of depositions that other women have given in the case, Mrs. Jones's lawyers told a U.S. District Court judge, Susan Webber Wright, that the motion by Mr. Clinton's lawyers to have the case dismissed "should be denied."

The brief for Mrs. Jones says: "The record before the court provides good reason to believe that Mr. Clinton and those acting on his behalf have engaged to

a vast enterprise to suppress evidence in this case and otherwise corrupt these proceedings."

The case is scheduled for trial here May 27. Mrs. Jones's lawyers outlined in their motion evidence of what they said was a pattern by Mr. Clinton of making sexual advances toward women and subsequently trying to persuade them to deny it.

In the case of Kathleen Willey, who once worked at the White House, "Mr. Clinton took the opportunity to sexually assault her just outside the Oval Office, apparently fulfilling a longstanding desire of his," it said. He has denied that in a deposition. The incident is alleged to have happened in November 1993.

The president has also publicly denied Mrs. Jones's claim that he asked her for oral sex in 1991 and was

responsible for denying her proper raises and advancement as a result. At the time, Mr. Clinton was governor of Arkansas and Mrs. Jones a state clerk.

The White House spokesman, Michael McCurry, asked before the papers' release about whether the president was dreading them, said, "He's a human being and he has human reaction when he reads stuff like that, sure."

Of the former White House intern Monica Lewinsky, the papers said, Mr. Clinton "mistakenly the nature and extent of his contacts with her...and misstated the extent of his communications with Vernon Jordan about Ms. Lewinsky."

(AP, Reuters)

President Clinton's new strategy: Attack the Republicans for everything. Page 3.

## AGENDA

### Yeltsin Ill With Respiratory Problem

President Boris Yeltsin has an acute respiratory problem and laryngitis, Kremlin officials said Friday.

He canceled his appointments and doctors were treating him with antibiotics. He was resting at his country home outside of Moscow, the state-

ment said. The illness followed Mr. Yeltsin's criticism of the press for speculating about his health.

In December, he was bedridden with what his doctors described as a virus infection. Some reports said he had suffered minor strokes. Page 2.

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China Might Escape UN Rights Censure

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Crossword Page 7

Opinion Page 4

Sports Pages 24-25

The Intermarket Page 8

The Internet on-line www.ihtr.com

### The Dollar

New York Friday @ 4 P.M. previous close

DM 1.8178 1.8281

Yen 1.6715 1.6578

Yen 128.13 129.235

FF 6.0965 6.128

### The Dow

Friday close previous close

-57.04 8602.52 8558.56

### S&P 500

Friday @ 4 P.M. previous close

change 1.31 1068.61 1069.92



See INDONESIA, Page 13

























NASDAQ

Friday's 4 P.M.  
The 1,000 most traded National Market securities  
in terms of dollar volume, updated twice a year.  
The Associated Press.

Symbol	Price	Change	Volume
IBM	100 1/4	+1/4	1,234,567
Microsoft	56 1/2	+1/2	987,654
Apple	45 3/4	-1/4	876,543
Oracle	34 1/2	+1/2	765,432
Sun	23 1/4	-1/4	654,321
HP	12 3/4	+1/4	543,210
Intel	34 1/2	+1/2	432,109
Motorola	23 1/4	-1/4	321,098
Cisco	12 3/4	+1/4	210,987
Novell	11 1/4	-1/4	109,876

Symbol	Price	Change	Volume
Amazon	10 1/4	+1/4	123,456
Yahoo	9 3/4	-1/4	112,345
Comcast	8 1/2	+1/2	101,234
Verizon	7 3/4	-1/4	90,123
AT&T	6 1/2	+1/2	89,012
WorldCom	5 3/4	-1/4	78,901
Qwest	4 1/2	+1/2	67,890
Sprint	3 3/4	-1/4	56,789
Time Warner	2 1/2	+1/2	45,678
News Corp	1 3/4	-1/4	34,567

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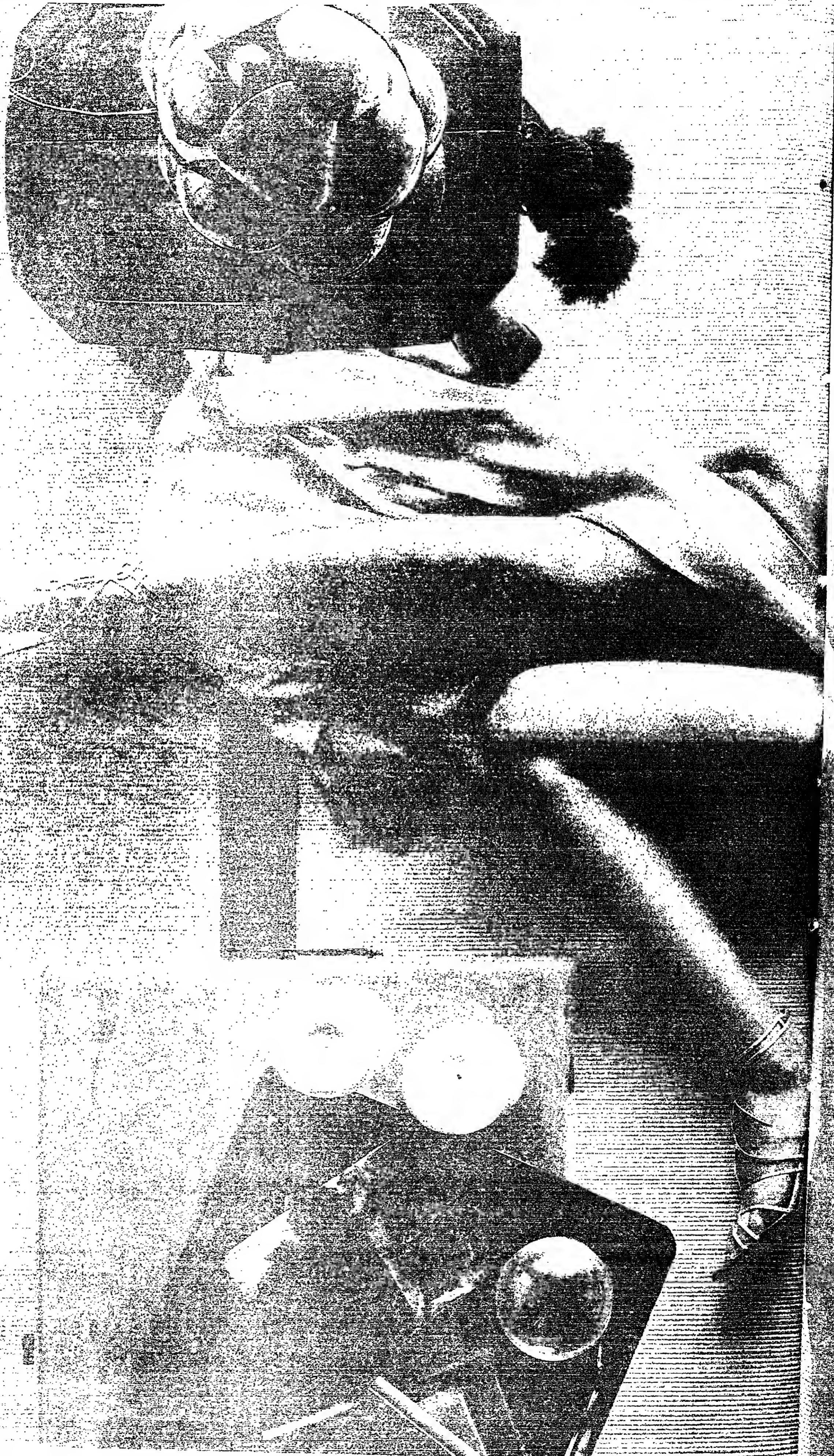
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INTERNATIONAL HERALD TRIBUNE, SATURDAY-SUNDAY, MARCH 14-15, 1998

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ROME, MILAN, FLORENCE, NAPLES, PALERMO, VENICE, PARIS, MONTECARLO, DEAUVILLE, GENEVE, Gstaad, LONDON,  
ATHENS, MOSCOW, NEW YORK, BEVERLY HILLS, PALM BEACH, WASHINGTON, TOKYO, HONG KONG, SEOUL, TAIWAN, BEIRUT

Email address: moneyrep@

Sometimes the best investment is no investment at all. This week, *The Money Report* looks at securities to avoid if you are an aggressive investor. We'll also tell you when to sell short.

**By Philip Segal**

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## Sell, Big Risk

Securities are a risky investment. The issuer is responsible for executing the investment, and the investor is responsible for purchasing the market price. The investor goes right and the investor repurchases it at the sales price and keeps the difference after returning the investment to its owner. If the security is sold for more than the sale price, the investor has a loss. Since there is no limit to the security can be sold to the potential

# aring B

**TEARS AGO.** In 1981, when the airline contraction, Joe Rosenberg, chief investment officer of Loew's Corp., told his staff that the airline stocks were "dead," it was a shocking statement. In the three previous years, it was a shock to the Standard & Poor's 500 that they were down 35 percent. "Investors liked all the airlines," Rosenberg says. "The airline was the only thing that was not in jeopardy of bankruptcy; from 1978 to 1981, it registered a gain of \$2.4 billion. The bubble burst, and it had a negative net worth and ended up tumbling to \$7 billion." Rosenberg, who was then chairman of the company as an airline analyst, says, "The airline was then hit by a factor of 10 in late Friday in our







March 13, 1998

For information on how to list your fund, fax Katy Hourli at (33-1) 41 43 92 12 or E-mail: [funds@tht.com](mailto:funds@tht.com)  
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**999 Other Funds**  
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\* The data in the list above is the data supplied by the fund groups to Microcap SA. It is edited and reformatted into the list before being transmitted to the IIT. Microcap and the IIT do not warrant the quality or accuracy of the list, the data of the performance of files of the Fund Groups and will not be liable for the list, the data of Fund Group to any extent. The list is not and shall not be deemed to be an offer by the IIT or Microcap to sell securities or investments of any kind. Investments can fall as well as rise. Past performance does not guarantee future success. It is advisable to seek advice from a qualified independent advisor before investing.

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99 Other Funds

Financial data and market news, including stock prices and fund performance, listed in a column on the left side of the page.

# Fashion

## Lagerfeld's 'Cosmovision' a Winner for Long-Line Chanel

By Suzy Menkes

**P**ARIS — A powerful collection from Chanel on Friday, spanning the divide between Coco in the 1920s and the year 2000, has laid to rest one of fashion's most persistent myths: that a designer can serve two masters.

Since Karl Lagerfeld stopped trying to be a fashion superhero doing four collections each season, he has come back on track. Or maybe Lagerfeld has just played it long. If so, the sleek collection of pencil-skirt skirts and fragile jackets that he sent out on Friday proves just how smart he is.

Showing in the clean, white space that will be the auction house Christies' Paris headquarters, the models walked out in slender, graphic clothes, topped and tailed with helmet-cloche hats and white ankle boots and with a new space age capsule of a purse. The daylight that illuminated their coiled braids and showed the outline of their legs through the featherlight tweed skirts, reinforced the impression that, although there were references to the flapper years, those clothes could have walked outside.

"Cosmovision" was Lagerfeld's take on what he called a Chanel evolution. Occasionally, the elongated cardigans or three-quarter checked tweed coats over the ankle-length skirts may have looked like Bloomsbury revisited, but featherlight mohair or chiffon made the long line supple and graceful. And using the pleats that are a strong trend of the fall season, Lagerfeld galvanized the bourgeois Chanel suit. He used stitched pleats for jacket or long skirt and for belted coats. Each was a winner.

"I started by thinking of Chanel in her white helmet in the 1920s, then the white boots to give a freshness to the fluid silhouette," Lagerfeld said. "The skirts are very light and comfortable. They are the opposite of constricting."

With the long silhouette the designer was prolific and inventive, especially for the many jackets with gently flaring sleeves. Although the color palette was mostly quiet, there were some juicy berry purples in mohair. Then there were the dresses, sapling slender, and tied at the back, or cut like a shirt.

Even the Chanel logo, which Lagerfeld has recently treated as an embar-



Chanel's jacket and long-line skirt with helmet hat and space age boots, and Galliano's lingerie flapper dress.



Chanel's jacket and long-line skirt with helmet hat and space age boots, and Galliano's lingerie flapper dress.

assment, was rethought and modernized, as double Cs on dull silver buttons, as paint-brush letters on a trench raincoat or even worked in black lace.

Among the chic evening looks, none was so lovely as the cream satin shirts over long black skirts. They reeked like a classy fragrance of Chanel.

It is now obvious that the idea of the designer mercenary that Lagerfeld launched was really a nonstarter. No designer—however intelligent and creative—can atomize a design personality. It is a plus for fashion that Lagerfeld now has a clear focus.

The perils of straddling two houses was pointed up when John Galliano sent out a strong show for his own label, in which he managed far more success-

fully than in his earlier Dior line to capture his spirit in ready-to-wear.

Galliano's deliciously decadent cabaret show—all corsets, feather boas and fishnet hose (and that's just for the male extras)—brought out the best in the designer. The clothes were light-handed, the mood lighthearted and behind the Fellini-esque fat ladies and the cascade of soap bubbles and banknotes, was a sumptuous collection of intricately crafted pieces. But they weren't any oew departure for Galliano: His bias-cut and flapper dresses are now classics and the Paul Poiret-style coats were makeovers from January's Dior couture.

Imagine Vienna of the Weiner-Werkstatt and the Weimar eras, as filmed by Visconti, and you get the

heady mix of libertine sexiness with art and craft. Linear patterns inspired by Gustav Klimt paintings gave a decorative spine to the sinuous silhouettes.

The show opened on a witty note with blue-stocking types invading the lounge scenario to distribute a "Fashion Manifesto," stating: "We believe in the celebration of the female body! The symbiosis of abstraction and ornamentation! The cult of manual and applied techniques! Sex! Poetry! Romance! Glamour!"

Galliano delivered just that with his collection of primarily evening clothes, always with subtle effects of Symbolist print on velvet, appliques on lamé, lacy knit stitches or chiffon decorated with geometric rhinestones. The cocoon coats still looked melodramatic, but a perfectly executed riding coat and suits with sparrow-small bodices and slim skirts were just dressy daywear.

Of course it was retro, in that everything is retrieved from fashion history. Occasionally, the show descended to camp theatrics. But Galliano, on form, knows how to manipulate images from the past, giving them a modern edge. The show had the sense of controlled opulence and elegance that was so lamentably absent from Dior.

Seeing the problems of designer mercenaries who work both for their own labels and as hired hands, the strategy of LVMH Moët Hennessy Louis Vuitton has been to invest in the fledgling designer companies. This is the case for both Galliano and Marc Jacobs, the designer for Vuitton.

But the departure, announced Friday, of Francois Baulme as president-CEO of Christian Dior will deprive Galliano of a fashion manager who has reorganized his tiny company and tripled its annual turnover. Baulme's position will be taken by Sidney Toledano, his former deputy.

Baulme was formerly owner of

Kenzo and was responsible for turning that company into a successful brand. Although Kenzo Takada himself took a bow at the end of his show Friday, the house no longer has a creative edge. The staging was fun, with an Orient Express train set, from which models emerged in well-tailored tweed pantsuits and travel coats, before going off into a welter of Oriental outfits at night.

After years of hand-to-mouth existence, Vivienne Westwood is finally building a brand. But all she seems to sell these days is sex. Friday's show suggested that it had become not so much an inspiration as an obsession, as models came out first in pull-you-in and push-you-up knitwear, then curvaceous tailoring when appliqued arrows pointed to bosoms and rear to emphasize that everything was cut on a dangerous curve. Westwood used to peddle sex and sedition, but that subversive element was missing from a long, slow show.

The appearance at Jeremy Scott's show Friday of Mariano Puig, whose Spanish perfume house has bought Nina Ricci, fueled rumors that the 24-year-old American from Kansas City is in line for the Ricci job. Puig, who was sitting with fashion kingmaker Isabella Blow, who discovered Alexander McQueen, confirmed that there would be changes at Ricci. But Scott's all-gold show of cape dresses, skirts morphing into pants and winged mink jackets suggested a talent in tight bond.

The British designer Deborah Milner confirmed Friday that she had signed a contract to work with Versace.

SUZY MENKES is fashion editor of the International Herald Tribune.

## Clothes for a 'See Me' Generation When Dressing to Look Different Is the Rule

By Katherine Knorr

**P**ARIS — Here's one of those questions that sets fashion executives' teeth on edge, like "Does anybody really wear that stuff?" and "Why don't these guys ever make clothes for real people?" This is the question a lot of parents and other non-fashion-world people ask: "Why is what the kids want to wear so damn ugly?"

Sure, there is plenty of room for differences of opinion about what is ugly and what isn't, but the truth is certain things that can be called fashion — and that

### COMMENTARY

have gone from the street to the runway and in some cases back and forth a few times — are just plain ugly.

The most egregious example is probably the late '90s version of platform shoes, which are not the platform of the '40s or the '70s, which were clunky and heavy but not ugly. The late '90s version has many subcategories, but the most visible one is shaped like something you might expect to see on transvestite streetwalkers. Then there is the super clunky pump with flared out heel, and the platform combat boot, which you have to hope the Marines aren't going to adopt.

The ultimate '90s version of the platform shoe is the elevated track shoe, often in funny colors or with stripes of cheap patent leather, usually worn by girls in extremely tight jeans, the kind that have zippers at ankle level. The combination makes even pigeon-toed girls look knock-kneed, and the ultimate irony is that this actually makes athletic shoes dangerous.

Then there is the ring in the eyebrow or the lip, or tongue studs. Nose jewelry — well, it's got to have a name, doesn't it? — has a long and



Camera Press

In-your-face clothes are meant to show individuality.

admirable pedigree in certain Oriental countries and doesn't look too bad, but eyebrow jewelry? It's the descendant of punk safety pins. Punks were especially ugly.

And then there's the neo-'70s look. Now the '70s were a pretty ugly period, as late fanatics of "The Brady Bunch" should be able to attest to. Hiphugging bell bottoms looked bad on most people who wore them, especially trying-to-be-cool college professors; in fact, they really only looked good on Charlie's Angels types, but then everything looked good on them.

Today, we're getting stretch polyester bellbottoms worn with platform athletic shoes, short, above-the-navel tops and flared-at-the-waist velvet jackets with a vague nod to British rock stars. Ugly.

Then there are long sheer, or wrinkled-material, skirts made of the kind of polyester that has taken over the track suit market in Europe, outfitted with combat boots or Doc Martens or whatever. Sometimes the boots aren't tied up all the way and, so, manage to look like the brogues those unfortunate Appalachian women wear in classic American photographs from the Depression.

This is the ultimate irony of course. You have heroin chic, which despite what the magazines say, hasn't gone away, and lesbian chic, which is vaguely androgynous and particularly heavy on startling and greased-up hair colors, as short as possible, and you have Appalachian-poor chic, a kind of false asceticism in lands of plenty and at amazing prices.

Without wanting to go so far as the old headline vs. the stock market analysis, and leaving aside the fact that fashion, as a business, has to renew itself year in and year out, there is no question that fashion both inspires and reflects its era.

**M**UCH of high fashion is magnificent, witty, imaginative, a million good things, but the eye of the beholder is overwhelmed these days by ugliness, on and off the runways; this frenetic anti-aestheticism is, and is meant to be, in your face.

It's an attempt to be "interesting," to "stand out" in a world where so much is ugly, notably advertising, which has cleverly managed to make itself indistinguishable from pop cultural "product."

From the rock video to the fanzines to the campaigns of certain ready-to-wear companies, advertising and "performance" long ago became one and the same.

This is not an isolated phenomenon. As fashion and contemporary "art" have clung to each other as a with-it combo (viz the art-and-fashion exhibitions), they have developed a kind of politically correct insider-outsider ugliness, as though the kid who never got chosen for the baseball team grew up and took over the world.

Dressing in a particularly ugly manner is saying, "I'm not like everyone else. I'm my own person. I'm a freak, therefore cool, therefore an artist." It's politically correct in the extreme, and in that way of course it is totally ironic: There is nothing individual about this ugliness (call it follow-the-leader or individualism), just as there is nothing individual about the silly and tasteless "installations," "video art" and the personal display that gets called performance art or relies on bodily fluids to make some kind of neurotic statement. The stud on the tongue is the nail in the canvas, the "blood" on the performance "artist." See me, hear me. This is the new Me generation with a vengeance.

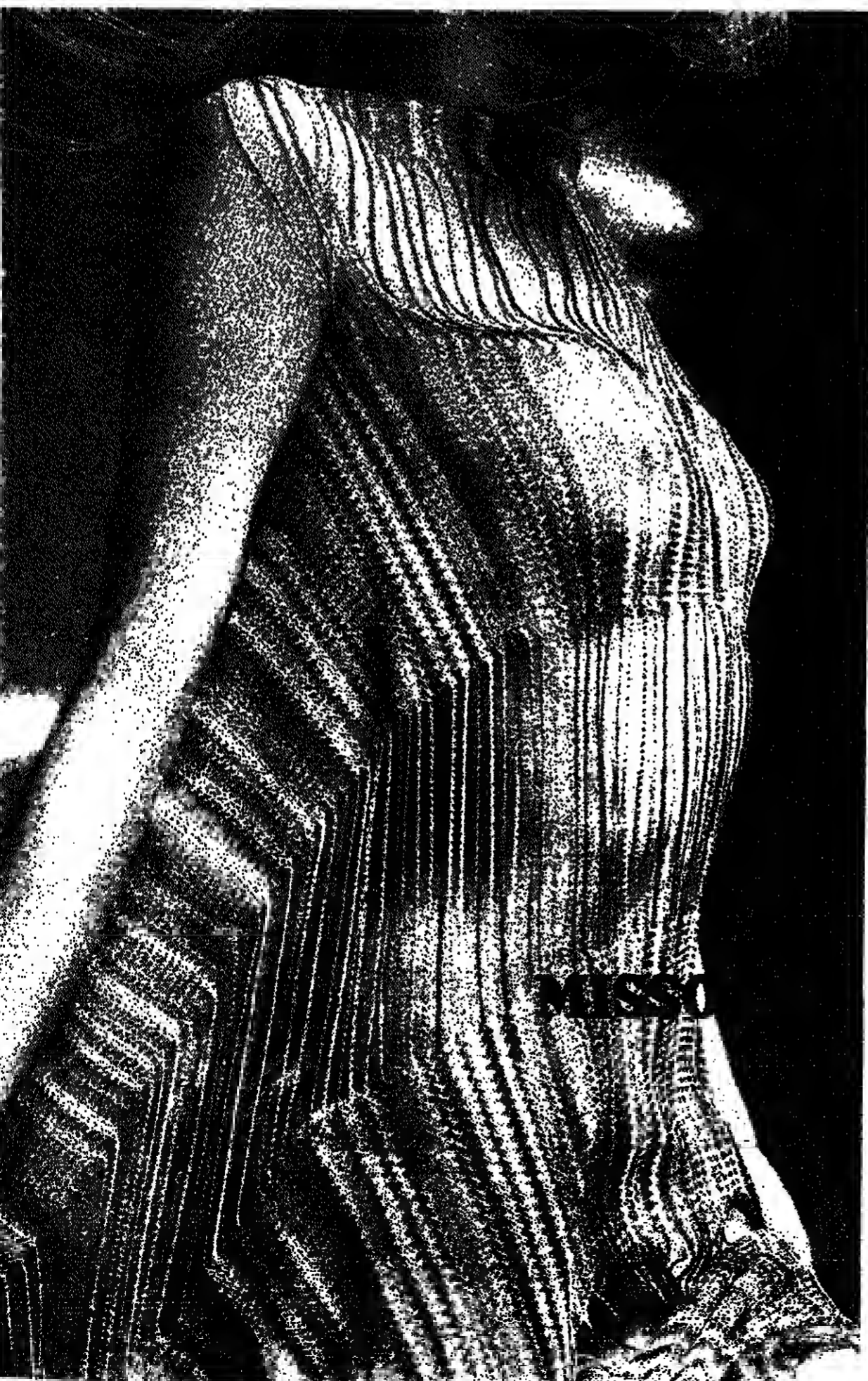
What is it that fashion is a reaction to? Certainly not to femininity, which for the most part is more than alive, and well on runways and on the street. But it is a reaction to the idea of order, of harmony.

This is the ugliness of blaring neo-Nazi music, and the ugliness of strident "victim art." This is, maybe, the millenarian shadow — this time of doubt and fear as the world seems to get ever more complicated and abstract — filtered through the popular culture, which can grind up any Big Problem and turn it into a dirty.

It's almost impossible to ask whether ugly is sexy. All young girls can of course get away with a lot more than their big sisters, and a pretty young girl can pretty much get away with anything.

Still, the Spice Girls, who are neither particularly young nor particularly pretty, are "sexy" because they show a lot of skin and move around lasciviously, under the direction of male svengalis. The overwhelming ugliness of their clothes is perhaps the only true thing that backs up their silly notion of "girl power." We dare to wear this stuff, we must be Strong Women.

KATHERINE KNORR is a deputy editor of the International Herald Tribune.



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## FASHION / A SPECIAL REPORT

## New York's Specialty Shops Bounce Back With Trendy Lines

By Jennifer Steinhauer

**N**EW YORK — If you find yourself in New York in need of an Armani suit, chances are you'll hit one of the many department stores uptown.

But if you're in search of weekend looks from designers of hip contemporary lines, you'd be best advised to stay south of 14th Street, where several little specialty stores have been flourishing over the past 18 months.

The best years of the early 1990s sounded the death knell for many specialty stores that hawked high-end designer duds, and Charivari, the last of that generation, recently filed for Chapter 11 bankruptcy protection.

But the newest incarnation of New York specialty stores are offering something different — mostly small American designers with downtown sensibilities in both their aesthetic and prices, with few items crossing the \$300 mark. They are run by young owners — many fashion company exiles themselves — who are often found on the sales floor helping customers.

The first out of the gate was Stefani Greenfield, who opened Scoop on lower Broadway in 1996. Greenfield, formerly of Donna Karan International, offers some of the better known names in young American designers, like Chaiken & Capone, Daryl K. Tocca and Katayone Adeli, as well as a smattering of D&G, Donna Karan's "D" line and Diane Von Furstenberg's famous wrap dress.

Scoop, which recently opened another branch on the Upper East Side, is really like a heavily edited mini-department store. "The whole concept was, 'How can I make a store like my closet,'" said Greenfield. "It is all item driven. One week, I might buy by color, another week by classification. My store is where you go when you have a date at 8 P.M. and you need something at 6 P.M."

Another store that was inspired by its owner's closet is Spooly D's on Bleeker Street. Julie Meizels elegantly displays her favorite young designers on one side, and a collection of vintage clothing and accessories on the other. "I like the idea that you can mix a vintage

jacket with a pair of designer pants," said Meizels. "I have always liked the high end, but I would also go to the East Village and hop on a pile of dresses."

Look here for Wink, Trina Turk, Katayone Adeli and drozdrik as well as vintage beaded pocketbooks, dresses and the occasional well-worn Chanel suit.

The truly trendy should head for TG-170, hidden on Ludlow Street on the Lower East Side. This is where you will find this season's clam diggers, technicolor shifts and double-slit skirts. There are also lots of cute bags to complement the clothes, (though my husband did sniff that \$150 seemed an awful lot for a bag constructed from truck tarpaulins).

If vintage is your thing, you should stop in Shine, down the street from TG-170. Most vintage stores require heavy digging and stamina to ferret out treasures — this store is set up more like a small specialty apparel shop, with all the goods neatly organized and displayed. On a recent Saturday, a \$30 cozy gray cashmere cardigan was found on the sweater rack; among the lingerie was a

lovely magenta silk camisole for \$18.

Appealing to the softer side of fashion cravings is Calypso St. Barths, a tiny hit of Paris in lower Manhattan. This is where light fabrics and beading rule, as well as raw silk, tiny sexy T-shirts and the girly looks of Only Hearts. Paul & Joe and Min Lee are some of the harder-to-find designers offered.

Not far from Calypso is the Dressing Room, housed in the sort of space you might miss if you blink while walking by. The selection is tiny but fairly original. The recent offerings seem heavily informed by the current athletic and techno-phase. To wit: neon pink shells,

drawstring pants and little lines like United Bamboo. Your 14-year-old will be happy you brought her.

Steven Alan is operating his eponymous store in SoHo in a way that almost guarantees exclusivity with some small, hip lines — he also represents them. Again the store resembles the closet of one of your best-dressed pals — black knit pieces by People Used To Dream About The Future, three-quarter inch sleeve shirts by Cake, a sweet black acetate sweater with black pearls by the Los Angeles designer William B.

Small designers, who often do not have the resources or patience to do

business with department stores, which ask them to kick in advertising dollars and buy back merchandise that does not sell, feel at home in these tiny stores.

"I love these stores," said Sean Barron, co-owner of Katayone Adeli, the poster girl of these small downtown stores. "The people who work in the stores are the customers, the people who own the stores work there. It is not about gross margin and advertising dollars in those stores. It is about being excited about the merchandise."

JENNIFER STEINHAUER covers retail for The New York Times.

## Savvy Buyers Sidestep Asia Crisis

By R. Jane Singer

**H**ONG KONG — The regional currency crisis has put a new spin on sourcing. Nine months ago, the formula was simple: South Korea and Taiwan provided high quality production at equally high prices while China and Indonesia offered better prices but lacked sophisticated production skills. Buyers only had to decide at what point they would trade off better practices for better prices.

The apparel industry has kept buyers searching for new sources of good quality merchandise at competitive prices. This has resulted in a move away from developed countries such as Taiwan and South Korea, whose high labor and rental costs coupled with strong currencies pushed garment prices out of reach of most manufacturers.

When the Asian currencies crashed last fall, casual observers thought that buyers would come flocking back to traditional Southeast Asian sources.

It is widely believed that, since exported apparel is priced and paid for in U.S. dollars, factories in Indonesia, Thailand, Malaysia and South Korea must be benefiting from domestic labor and rental costs being relatively cheap.

Rather than this being a bonus for the factories, savvy buyers are using this to put pressure on price discussions.

But price is not the only factor influencing sourcing decisions. Quota availability, production quality and reliability of deliveries are also critical elements. The countries whose currencies have fallen the farthest are now also the most unstable. As a representative for one Hong Kong buying office said, "You have to be able to sleep at night," referring to the nightmare of placing orders with a factory that subsequently fails to deliver.

"We're not doing anything differently at this point," said the director of one of Hong Kong's largest buying agencies, who asked not to be named. His company is still doing business in many of the countries that have experienced currency devaluations, but they are monitoring the situation closely. The concern is about instability — whether work stoppages will cause orders to be delivered late or not at all, and whether factories can finance fabric purchases.

According to Anthony Alfieri, director of Fila Sport (HK) Ltd., buyers do have an advantage. "The currency devaluations have put the old guard on the same playing field as the newcomers," he said, pointing out that Taiwan and South Korea are now more competitive

with their developing neighbors.

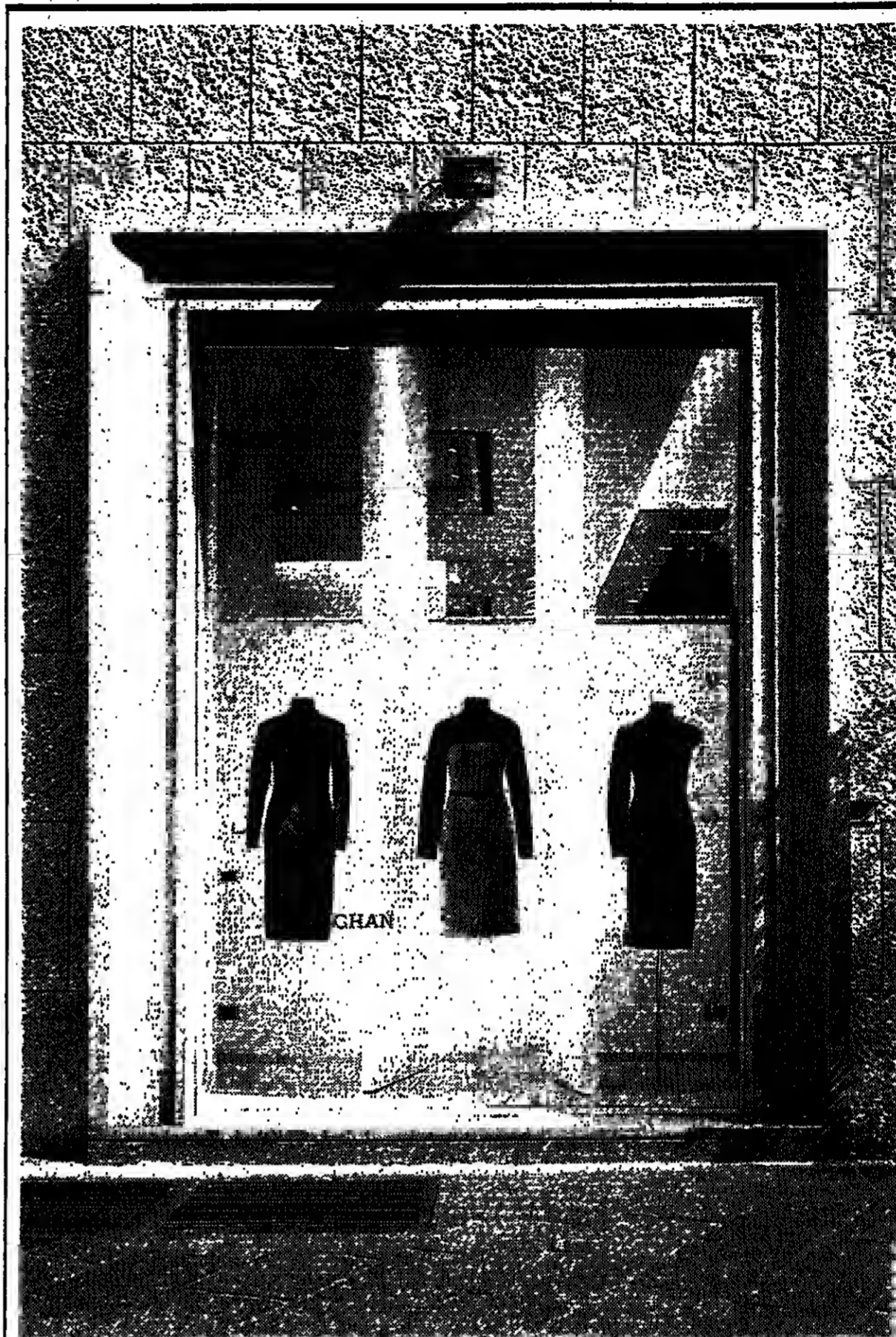
The currency devaluations have created an even stronger buyers' market, he said, because buyers can get good quality garments and focus more fiercely on price and delivery. Alfieri said that everything in the export markets "is based on turnaround time and inventory management. Buyers can now concentrate on those things instead of worrying about price and quality."

In the last five years Fila hadn't placed a lot of orders in Taiwan or South Korea, but now they are taking a closer look at those countries.

The real gain for buyers seems to be in the countries whose currencies have remained stable. Scared that they will lose orders to their low-cost neighbors, factories in these nations feel the need to be more competitive.

However, big buyers can't shift production around that fast just to take advantage of short-term price changes. They need a continuous flow of merchandise and rely on long-term relationships with factories to ensure steady delivery of high quality goods. Most large sourcing operations are therefore hesitant to move away from trusted suppliers.

R. JANE SINGER is based in Hong Kong, where she is editor in chief of the newspaper Inside Fashion.



The new Callaghan boutique on the Via della Spiga in Milan. The interior was designed by Giorgio Longoni.

## Mad Rush to Open Up in Milan

By Lucie Muir

**M**ILAN — Though it may lack the bustle and bustle of New York or London, Milan is waking up and re-establishing itself as a major fashion capital with a retailing force to be reckoned with.

A surge in the number of new mono-label stores is taking the city by storm. So much so that its famed "Golden Triangle" shopping district, which spans the Via della Spiga, Via Montenapoleone and Via Sant'Andrea, has had to change shape in order to house new stores from Miu Miu, Dolce & Gabbana, Callaghan, Christian Lacroix, Costume National, Gai Matiolli and Gianfranco Ferré.

But it does not end here. In the coming months, shoppers can expect mega-stores from Jil Sander, Antonio Fusco and Gianfranco Ferré, flagships from Rusdhi Malhas and Mandarina Duck, and stores to house jeans collections from Armani and Trussardi.

"There's an exciting new energy in Milan with top designers showing a strong desire to be seen as good retailers," said Andrea Ciccoli, a fashion consultant at Milan-based Bain, Cuneo and Associates. Ciccoli also noted a number of new names opening fancy boutiques in the hridge niche.

"Newcomers are a lot more attentive to retail. They have strong strategies and see a store as a means to be closer to the customer," he added. Even established mono-labels are feeling a need to stay ahead of the competition by opening new stores. Ferré, in addition to the latest Gieffeffe store, will inaugurate a store on the Via Sant'Andrea this fall.

"Today it is fundamental for a mono-label to have a suitable, well-equipped space, designed in a way which gives the public a global view of their style and products," said Ferré. When Antonio Fusco opens shop on

the Via Sant'Andrea at the end of March, it will feature both men's and women's lines as well as eyewear, leather goods and shoes.

The German designer Jil Sander sees Milan as the best place to expand her global store network. Her first Milan flagship will be unveiled in August on the snug Via Verri. Here men's and women's apparel, accessories and perfume will be displayed on two floors, designed by the American architect Michael Gabellini.

"The move to Milan has been long overdue," said Sander. "Milan has become a very strong fashion place in Europe and the location at Via Verri will be an ideal platform to be present in the city."

Real estate in the heart of Milan is expensive. But having a store in the historic center is seen by designers as an important investment that offers a guaranteed commercial return.

When Toronto-based makeup specialists, M.A.C. opened its flagship on the swank Via della Spiga three months ago, Frank Toskan, company co-founder and creative director, felt the financial pinch but agreed it was a worthwhile investment.

Toskan said, "Opening here was extremely expensive, but we have never missed an opportunity as big as this just because of money. We wanted our store in Milan, which aside from its vibrant energy, has always had a big demand for our product."

Those in search of more value and space for their money are moving to the Corso Venezia, where large palazzos mix in with modern office blocks. Here the new Miu Miu store was recently inaugurated in what was once the exclusive Santini restaurant. The perky spring collection is matched by a young staff of 20-somethings.

However, Lucia Viola, the store manager at Miu Miu, said, "Even though the product has a younger image these days, we're seeing a more mature clientele — women between

the ages of 25-40 who love fashion and who are wearing more adventurous styles."

Just across the street is the new Dolce & Gabbana Accessories store. The store's frosty decor of granite floors and open ceiling lights is warmed by a single red velvet wall and leopard-print covered thrones for customers to slip on the latest sexy kitten-beel pumps. According to the store manager, Giuseppe Manieri, the store is attracting 18-25-year-olds "with a lot more spending power and a strong interest for mono-labels."

Speaking on behalf of the design duo that makes Dolce & Gabbana, Stefano Gabbana, said, "The best thing about the Corso Venezia is its central position, its notable movement and the fact that all our stores are in the nearby vicinity."

These days Milan means minimal in all areas of design from furniture to clothes. Judging by Milan's seasonal runway shows, Italian fashion continues to be sleek and simple, made with precious natural fabrics in ethereal tones. To reflect the no-fuss looks, designers and architects are furnishing new stores quite simply.

Minimal store interiors are nothing new to the Italian architect Giorgio Longoni, who is responsible for designing Browns in London, Genny, Valentino and Byblos and Callaghan's new store in Milan.

"In design terms, interiors are just as they were when I began designing in the early '70s. While the big designer stores want minimal looks, it is interesting to see that smaller boutiques are looking for cozy interiors with wooden fittings and carpets."

Though Longoni thinks mono-labels have exasperated the minimal look in Milan, he sees the trend continuing with the addition of softer materials and warmer colors.

LUCIE MUIR is a fashion writer based in Milan.



FASHION / A SPECIAL REPORT

# France Meshes Old and New to Create a Super-School

By Rebecca Voight

PARIS — The days when budding designers in France learned their trade picking up pins in the couture house atelier are over. Faced with increasingly stiff European and international competition, French schools are beefing up their curricula. Internationalization, multidisciplinary study and fashion business are the new mantras.

A new super-school for fashion in Paris is in advanced planning stages, and should unite the best of old and new France. The yet to be named school will fuse the prestigious but dusty Ecole de la Chambre Syndicale de la Couture Parisienne with the dynamic IFM (Institut Français de la Mode) and several other design schools.

"A fashion education today must encompass everything it takes to create a product, including graphics, packaging and image," said Jacques Mouchier, president of the Chambre Syndicale de la Couture Parisienne which oversees the Chambre school.

Dieder Grumbach, IFM dean, president of Thierry Mugler, and head of the commission for the new school, said, "The fashion education opportunities in France are excellent, but chaotic. We want a unified standard for each discipline."

Finding the right place to study fashion in France is complex. From intimate programs that zero in on the creative process like Paris's Studio Bercot to the Chambre Syndicale school, the bastion of haute technique and the alma mater of Yves Saint Laurent, the programs tend

to specialize, offering no uniform standard upon graduation.

France has lacked a big fashion institution that covers all the bases like New York's Fashion Institute of Technology, or a creative powerhouse capable of turning out future stars like London's Saint Martins, or Antwerp's Royal Academy of Fine Arts.

Luxury is another matter. LVMH Moët Hennessy Louis Vuitton and Cartier have each joined forces with top French business schools to turn Paris into the world's capital for a new specialty: luxury management.

Sup de Luxe, the Institut Supérieur de Marketing de Luxe, created by Cartier in 1990 in association with the Ecole des Cadres, and an MBA in luxury started by the business school, the Ecole Supérieure des Sciences Economiques et Commerciales (Essec), in partnership with LVMH in 1995, put small groups of international students with top luxury executives in the classroom. The schools have also created research departments to function like luxury think tanks.

IFM, the nonprofit fashion management school started in 1986 and presided by Yves Saint Laurent's Pierre Berge, has given France the fashion marketing formation it sorely lacked. And the school's placement rate of 96 percent belies the lingering recession in French textiles.

IFM turns out managers with a creative touch for France's high-profile houses, from Christian Lacroix to APC, as well as for mass-level textile producers and retail chains. "Our graduates work throughout the industry and at all levels," said Catherine Delmarie, who is responsible for IFM graduate placement and industry relations.



Students at Studio Bercot in Paris. The fashion school has a reputation for being the most creative in France.

The new ready-to-wear director at Louis Vuitton was recruited from IFM, as was the director of Galeries Lafayette's store in Berlin. There are six or seven new IFM recruits at Givenchy and the school counts graduates at Comme des Garçons and Ralph Lauren and in the beauty sector with L'Oréal, the cosmetics maker. Esmod, which was established in 1841, making it France's oldest fashion school, has also expanded its horizons.

It now covers the globe with 10 franchises from Japan and Norway to Tunisia and has extended its array of design specialties to lingerie and costume. In 1989, it created the Institut Supérieur Européen de la Mode, which organizes exchanges with other schools for a three-year fashion management and merchandizing program.

Studio Bercot's reputation as France's most creative school is intact, but its laissez-faire style has evolved. In the 1980s, its director Marie Rucki realized that students needed more than great ideas and technique to succeed in fashion. She felt they should learn to project a strong personality and image. Bercot graduates Isabel Marant, Veronique Leroy and Ocimar Versolato are shining examples of this. But Rucki quickly points out that it's harder today. "We're pushing technique, trying to get

students to understand how difficult a designer's job is and that it can't be done at the last minute," she said.

Studio Bercot looks like a big design atelier and it's this intimate environment that Rucki wants to preserve. Students spend the year making mini collections often in tissue paper at the start because Rucki feels it loosens up those who are intimidated by construction.

Neither Sup de Luxe nor Essec's luxury MBA is devoted exclusively to fashion, but the luxury specialty means that fashion plays a big role in the course of study and graduate placement.

"What's new here is having professionals involved in the course and not just on the board," said Michel Gutsat, who created Essec's luxury MBA in partnership with LVMH, with participation from L'Oréal, Elizabeth Arden and Estée Lauder.

"There is a French, or perhaps European, management style, uniquely suited to the luxury industry, and fashion which goes beyond the number crunching typical of top business institutions like Wharton in the United States," Mr. Gutsat said.

The list of Essec's luxury MBA part-time professors and student mentors reads like a "Who's Who" of high-style management. It includes Gerald Mazzalovo of Loewe, the Spanish leather goods company, Robert Bensoussan-Torres, chairman and CEO of Christian Lacroix, and Giorgio Bianchini, financial director of Valentino. Of the 20 students who graduated last October, 16 have already found jobs. At Sup de Luxe, placement of graduates is more than 90 percent.

REBECCA VOIGHT is a freelance journalist based in Paris.

## London: the Runway to Success Alumni of 2 Colleges Bestride World of Fashion

By Roger Tredre

LONDON — To outsiders, it might seem like a conspiracy — two London fashion colleges intent on world domination infiltrate their students into the prime jobs in international fashion.

But Saint Martins and the Royal College of Art have been doing pretty well for years. It is the renewed focus on British designers that has brought their influence to the world's attention. Three of this week's must-see runway shows in Paris were the work of former Saint Martins students — John Galiano at Christian Dior, Alexander McQueen at Givenchy and Stella McCartney at Chloé.

Fifteen of the designers showing on the runway in London last month studied at Saint Martins or the Royal College of Art, including virtually all the hot names — Clements Ribeiro, Deborah Milner, Hussein Chalayan, Antonio Berardi, and Sonja Nuttall.

Why are these British fashion schools so good? Students past and present cite the emphasis on individual creativity and originality married with technical know-how.

Foreign students are lining up to join the courses. "Everyone knows it is the place to go," said Anne Berner, 27, a Saint Martins student from Frankfurt who completed her bachelor's degree last year. "You can learn all the basics and the tailoring in Germany, but for the creative stuff you need to come here."

Saint Martins or, to give its formal title, Central Saint Martins College of Art & Design, usually gets the highest plaudits. Most of the stars of the modern British fashion scene have emerged from the scruffy college building on London's Charing Cross Road.

Saint Martins has its own postgraduate course, but some students opt to go to the Royal College of Art, which only

takes postgrads. From Donna Karan to Prada, fashion houses worldwide turn to the RCA first when they have a vacancy to fill in their design studios.

"Our students may not be conspicuous, but they are the backbone of studios throughout the world," said James Park, head of the fashion and textiles school.

The Royal College of Art benefits from long historic links with the clothing and textiles industry, ranging from the International Wool Secretariat to companies such as Missouri. First-year students are expected to participate in projects directly working with industry.

By contrast, the teaching methods at Saint Martins famously defy analysis, although course heads claim the students' work is more structured than in the past. "It's not as free-wheeling as people say. We're always pushing the students for more," said Louise Wilson, director of the master's degree program.

"But self-motivation is the key." This politely sidesteps the truth that many students go to Saint Martins to have a good time. Even John Galiano did his fair share. "The social life is part and parcel of being at Saint Martins," he admitted.

THE school's location, a few minutes from the bars, clubs and drinking dens of Soho, is tailor-made for temptation. In the early '80s, when Katharine Hammett and other names of the future were hanging out, no one did much work before midday.

Attendance at Saint Martins or the Royal College of Art is a neat way to make contacts. Some students do not stay around once they have made them. The flamboyant British designer Bruce Oldfield quit Saint Martins after just seven months. In the late '90s, the colleges are turning into fashion versions of Oxford and Cambridge.

"Hearing about McQueen and Galiano does make people want to be the

Next Big Thing," said Sarah-Blue Farrier, 22, one of the most highly rated students on the Saint Martins master's degree program. "Here, they make you believe you can be."

Do the British appreciate what they have got? Saint Martins is better known abroad than it is in Britain, said foreign students. "When I was a teenager in the '80s, I used to read i-D and The Face, and I thought Saint Martins must be the place to be," said Mariana Botey, 27, from Mexico City.

Founded in 1854, Saint Martins started out as a place where nice young people went to do genteel classes in art or illustration. At the end of the 1940s, Muriel Pemberton, a painter-turned-fashion illustrator, created a comprehensive fashion course, mirrored across town at the Royal College of Art. By the early '70s, would-be fashion designers were scrambling for entry.

Last year, 700 applications were received for just 120 places on the Saint Martins BA course. "We've had so much worldwide press," said Wendy Dagworthy, the course head. "It's had a big effect on us."

Not all the press has been positive. Recent reports highlighted the pressures on the young students, particularly following a controversial decision to select only the best students for the press show during Graduate Fashion Week.

Dagworthy is in her last year at Saint Martins. This fall, she crosses town to the rival Royal College of Art, where she will be professor of fashion.

Hundreds more students will be turned away again from both colleges this summer, but college heads are reluctant to expand at too great a pace. "It would be a mistake to spread the teaching resources and expertise too wide," said Jane Rapley, dean of the fashion school at Saint Martins.

ROGER TREDRE is a features writer for The Observer.



Designs by Saint Martins alumni. Robert Cary-Williams, left, and Tristan Webber last month in London.

## In New York, Forming Young Talent to Feed a Booming Industry

By Robin Pogrebin

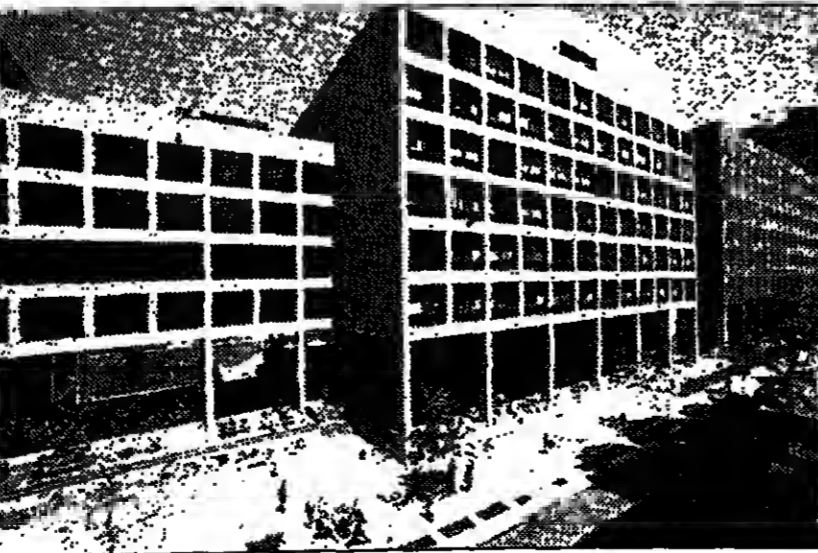
NEW YORK — It is a distinguished list of alumni. Donna Karan. Calvin Klein. Betsy Johnson. Isaac Mizrahi. Norma Kamali. Everyone of these prominent fashion designers — along with several others — attended one of New York City's three leading fashion schools, the Fashion Institute of Technology, Parsons School of Design and the Pratt Institute.

"Parsons was the bridge between high school and my career," said Karan through a spokeswoman. "Parsons gave me the opportunity to learn the discipline of design but also to find ways to express myself."

It is not as if these schools are factories that grind out one fashion star after another. But the schools do feed the ranks of New York's booming fashion industry.

"It's where all the big design studios get their entry-level employees," said Patrick McCarthy, the chairman and editorial director of Fairchild Publications, which publishes Women's Wear Daily and W. "They tend to produce very commercially sound students who can take positions on Seventh Avenue. Most of them don't end up being Calvin or Donna."

Both the Fashion Institute of Technology and Parsons — in midtown Manhattan — and Pratt, in Brooklyn, have year-end fashion shows that are well attended by people in the industry. "You just wait for the talent to emerge," McCarthy said.



The Fashion Institute of Technology in New York, and two examples of the late fashion designer Norman Norell's work on show in the college museum.

The Metropolitan Museum of Art purchased recently two garments designed by a Parsons student — made of the museum's admissions buttons — that had been featured in the school's show. "We take the show fairly seriously," said Richard Martin, the curator of the Met's Costume Institute, who also teaches at Parsons.

By being located in one of the fashion capitals of the world, the schools benefit from being at the heart of the action. Parsons, founded in 1896, has a designer critic program through which prominent professionals meet with students on sev-

eral occasions during the design process, from conceptual drawing to fabric selection to garment construction.

Starting with a simple muslin fabric and using professional models, students spend about three hours at a time having their work evaluated by some of the biggest names in the business.

"It's the beginning of students having professional connection with designers in the industry," said Marie Essex, the chairman of Parsons' fashion design department.

Karan, one of Parsons' designer critics, said she continues to learn through



her teaching. She also said she valued the program for affording her a first look at up and coming talent. Indeed, there are about 30 alumni from Parsons currently working for Karan's company.

"It has developed into quite a network," Essex said. "There is this constant feeding back into the industry."

While all of the fashion schools command respect in the business, each has a distinct reputation. Parsons, which has about 300 students in its fashion design program out of the 1,600 that attend the school, is known for the conceptual,

artistic aspect of fashion; Pratt, which has 200 fashion students out of about 3,800 and was founded in 1887, prides itself on offering a cross-disciplinary approach.

And the Fashion Institute of Technology, a State University of New York college which has nearly 12,000 full-time and part-time students, is known for the technical aspects of the business. Ever since it was founded as a small trade school in 1944, the FIT has emphasized a practical approach. "To educate the students for the workplace," says Stuart Steiner, the acting president of FIT, "that is the bread and butter of FIT."

Norma Kamali said she recommen-

ded FIT for aspiring fashion designers. "It is located in the fashion district and feels close to the real thing," she said.

But Heidi Weisel, a successful designer who attended FIT, said work experience was more valuable than school. "I don't think it helped me that much," she said of FIT. "They were more technically oriented. If you're a creative person, it's a little stifling."

All three schools have attracted a growing number of foreign students and have sent students abroad. FIT has a campus in Florence, Parsons, a division of the New School for Social Research, has a school in Paris. Pratt is affiliated with a school in Singapore and offers international exchange programs.

But although the students study European design, the schools are all firmly grounded in a more conservative, classic American style.

"I'm always amazed at how unflamboyant the clothes are," McCarthy said. "The New York fashion industry is less experimental in that way. You don't make it in New York fashion if you're too flamboyant. When it comes to Paris designs, there is a certain acceptance of fantasy."

"The couture in France has set standards for what is high fashion," McCarthy continued. "It can be wild and quite crazy and unwearable. Americans make clothes that women can understand, that department stores can understand."

ROBIN POGREBIN is a business/financial reporter for The New York Times.





## Sick of the Media, Eh?

**Don't sensationalize! Stick to the facts!**

## There IS no 'Indonesian currency crisis.'

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**By Mary Blume**  
*International Herald Tribune*

when he took over the student magazine, put ads in it and made sufficient profit to pay his tuition — wrote his first feng shui book in 1976 when he was publishing food

ing to spend significant amounts of company money to fight this. Locals would have you believe that year-end results reflected whoever happened to be winning."

magazine as a lifestyle, rather than a niche, publication. The ads reflect this, ranging from traditional fitted kitchens to ceramic waterfalls to a sensual massage oil from Boots.

rounding of corners, removal of anything too sharp or pointed, making sure that you sit without having your back to the entrance door."

Once you have chosen your desk's direction, consider where you place objects on it. The east part should be associated with new

**Terry Anderson, the former chief Middle East correspondent for The Associated Press**

The 1997 George Polk Awards were announced in New York. Kurt Eichenwald and Martin Gottlieb of The New York Times won an award for excellence in journalism for their articles on allegations of corruption at the United States' largest private hospital chain, and Keith Bradsher, Detroit bureau chief for the paper, won for national reporting for his investigation into the human and financial toll that sport utility vehicles take on the nation's roadways. A career award was given to The

Strike two. The Conservation Commission of Chilmack has turned down a Warner Bros. request to film scenes for "Message in a Bottle" on Martha's Vineyard. The council of Tangier Island, Virginia, had already objected to the drinking, sex and cursing called for in the movie, which features Paul Newman and Kevin Costner.

about meeting here last week. I shared the likelihood of Germany being simultaneously governed by what he called the pragmatic at hand, he insisted, a reminder of three energetic, reasonable and measured, Protestant and anti-dogmatic in spirit, could so breathtakingly change the world.

As to be the case, the notion has been few days. In the faint sun of London, the affluence, the



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# the Worst O don't Bet Too

**By Keith B. Richburg**  
Washington Post Service

**LONDON** — The region's currencies largely stabilized — they rose in value, but no longer did the Stock markets have ended a downward slide for now. Parliaments, opening up the economy laws, opening up the markets and allowing foreign investors to share the pie. Foreign investors are already in the neighborhood poking through the wreckage of bargains.

But finally over for Southeast Asia's "tiger" economies? After the financial turmoil, is the region looking at recovery? Or will it stay economists and regionalists in fact, most warn that it will take time to come.

The economic show is only just begun, said David Roche, director for London-based In-Asia Strategy. For one thing, he said, Asia has not yet experienced

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120 FF	Morocco	.....	16 Dh
90 CFA	Qatar	.....	10.00 QR
SE 3.50	Réunion	.....	12.50 FR
100 FF	Saudi Arabia	.....	10 SR
100 CFA	Senegal	.....	1.100 CFA
100 Lire	Spain	.....	225 Ptas
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